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AMERICAN ART NEWS

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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

ART AND BOOK SALE CATALOGS—The American Art News, in
connection with its Bureau of Expertising
and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

RENOIR DRAWING DISPUTE

The recent dispute as to the authen-
ticity of certain oil sketches, attributed
to Renoir, sold in this city last Febru-
ary, such claimed authenticity on the
part of the English art critic who com-
piled the sale Catalog, and endorsed
by the President of the Auction Co.
which held the sale, having been dis-
puted by the artist's son in a letter to
a Paris art journal, and one of the part-
ners in a Paris and New York art firm
of wide reputation and standing—has
developed into a very pretty quarrel.
The dispute, made public just before
a second sale—this time of drawings
also claimed as by Renoir, by the same
English critic and auction house last
week—naturally affected such sale.
There were several buyers of note at
this last sale, however, who purchased
a number of the drawings—so it is
evident that some art buyers and
lovers who ought to know, decided
the chances of authenticity were suf-
ficiently good for them to bid. They
were presumably strengthened in their
belief by the auctioneer's announce-
ment, previous to the sale, that the
drawings had been the property of a
Baroness Zimmerman, who died in
Los Angeles two years ago, and to
whom Renoir had presented them.

The further announcement of the
auctioneer of a public meeting at the
close of the season, when evidence
will be given as to the motives of

the adverse criticism of the Renoir
sketches and reproductions of certain
"Fake" pictures, sold by certain N. Y.
dealers this very season will be shown
on the screen—has awakened lively
anticipations of what may prove the
start of a lively war in art dealing and
auction circles.

The precise question at issue at the
moment is whether the more credence
should be given to the published state-
ments and defence of the provenance
and authenticity of the works, by the
critic and auctioneer, or to the also
published denial of such provenance
and authenticity by the artist's son
and the well known Paris and New
York art house, above mentioned. We
are informed that the redoubtable Pen-
nell (My word—another scrap for
"Joe"), and who ought to know some-
thing about lithographs and also Re-
noir's works, warmly endorses those
sold in Feb. and last week, and that
they are also endorsed as Renoir's by
other American artists familiar with
that master's work.

As we have said, it is a very pretty
quarrel, and we do not pretend to offer
our humble opinion on a question on
which such "Experts" on Renoir differ
so widely.

ANOTHER ART JOURNAL DEAD

The Fine Arts Journal of Chicago
is dead. It has led a precarious ex-
istence the past three years, since it
lost the advertising of the N. Y. and
Eastern art dealers who were induced
by glib agents, receiving ruinous com-
missions, to patronize the periodical—
good evidence of the unwisdom of ad-
vertising without investigating claims
of highly paid agents. The publica-
tion never had a modicum of the cir-
culation it claimed and no influence
whatever on collectors in the West,
as although it was attractive in ap-
pearance, it dealt for some years
chiefly with the pictures of the de-
ceased firm of Moulton and Ricketts,
who started and backed it, and when
after that firm's failure it passed to
the control of a Mr. Campbell, a Travel
writer and advertising man, it was
largely made up of illustrated articles
on such old and academic topics as
"The Art of the Luxembourg," etc.

Why will art dealers and patrons
pay, often comparatively large sums,
for advertising, to so-called art period-
icals, such as the Lotus Magazine, now
defunct, the Fine Arts Journal, and
others of a like necessarily ephemeral
character, as they have really no field
to fill and no purpose to serve save
the hoped-for gain of their promoters.
None of these defunct publications,
nor others which are tottering to a
fall, could have existed, much less
flourished, for any time save for the
specious promises of their promoters,
and the claims of glib advertising
agents. It is a safe rule to advertise
in and patronize only periodicals like
the AMERICAN ART NEWS, which
have an established reputation for ful-
filling their obligations to their credi-
tors, readers and patrons, and which
are useful in their field to their patrons
and readers, and the art world in gen-
eral.

This criticism, evoked by the demise
of the Chicago Fine Arts Journal, is

not based on any feeling of rivalry nor
jealousy, as we have our own special
field, and the lately deceased Fine Arts
Journal and its New York predeces-
sors to the publication cemetery, the
Lotus Magazine, with its "Smart"
list of "Founders," and its successor,
Art and Life, with others still living
if precariously, have and do not inter-
fere with nor injure our progress or
prosperity in any way. We have suc-
ceeded where they failed or will fail,
for the simple reason that we have
never been controlled nor influenced
by founders nor stockholders, and have
been and remain absolutely indepen-
dent, have had and retain the "courage
of our convictions," make no claims
we cannot substantiate, and give our
patrons and readers each week of the
art season, from October to July, what
they cannot find elsewhere—namely,
all the news of interest and import-
ance, of both Europe and America, ac-
curate and reliable records of all im-
portant American and European art
and literary auction and private sales,
and intelligent and fearless editorial
opinion, and discussion of the fore-
most art topic and news of each week.

A Critic's Disclaimer

Editor "American Art News":

Dear Sir:

Your correspondent, who signs himself
"Academician" and who, I am sure, is one,
is grievously in error in what he tells you
about me. The detailed news of the Spring
Academy for which he yearns was published
in The Sun and N. Y. Herald on April 7,
the day after the private view.

Usually we allow a full column to this
service but this year, owing to the paper
famine, the managing editor cut down the
space to one-half of a column. Next year
(D. V.) we will go back to the original
plan.

Sincerely yours,
Henry McBride.

N. Y., April 20, 1920.

THE "CRITIC"

There was a young man with a gun,
Said, "Behold I've a place in 'The Sun'!"
So he swung his old bluff:
"Here! Away with this stuff,
Just the crackers and tea—then I'll run."
Brooklyn Museum Lover.
Brooklyn, April 20, 1920.

OBITUARY

Henry Mosler

Henry Mosler, veteran American artist,
who has been ill for nearly two years past,
at N. Y. residence of his son, following
first accident and later an attack of pneu-
monia, died there Wed. last Apr. 21 from
heart trouble. He was born in N. Y. City
in 1841. His parents moved to Cincinnati
when he was 10, and it was in the West
that he began his work as an artist. He
turned naturally to engraving and paint-
ing, and studied under James H. Beard,
became an art correspondent for Harper's
Weekly during the civil war, on the staff
of Gen. R. W. Johnson in the West.

After the war he studied in Dusseldorf
and under Hebert in Paris, and during a
brief return to this country painted "The
Birth of the Flag." Soon after this his
"Early Cares" and "The Quadroon" were
shown at the Salon and in 1879 the French
Government bought "Le Retour" for the
Luxembourg. In 1890, when he returned
from this city, he had seen his pictures in
many of the famous galleries of Europe and
had won many medals, among them the
Salon gold medal in 1883 and the Paris
Exposition silver medal of 1889. The French
Government decorated him with the Legion
of Honor.

In 1914 he opened a studio in Carnegie
Hall, where, until his illness, he continued
to paint genres. His American honors in-
clude the grand gold medal and diploma of
honor at the Atlanta Exposition of 1895;
the Thomas B. Clark prize, Academy of
Design, 1896, and gold medals at exhibitions
in Phila. (1897) and Charleston, S. C. (1902).
His more famous paintings, some of which
have found permanent lodgement in the
European galleries are: "The Lost Cause,"
"Purchase of the Wedding Gown," "Spin-
ning Girl," "The Wedding Banquet" and
"The Last Moments."

He is survived by two daughters, Mrs.
J. F. Seder and Mrs. Otto Marx, and two
brothers, Dr. Frederick Henry Mosler and

Arthur Mosler. The artist was a member
of the Loyal Legion, and resigned from the
Academy of Design in 1915.

Jean Baffin

Jean Baffin, sculptor, a pupil of Aime
Millet and Jean Garnier, died in Paris, April
19 last. He was born at Neury-le-Barroin,
France, in 1851 and first showed at the Salon
in 1881. Among his works were "Jacques
Bonhomme," "Marat," and "La Mere du
Sculpteur."

Augustus Buhler

Augustus Buhler, marine and landscape
painter, who painted at Gloucester, Mass.,
died there April 18 last. He studied at the
Julien Academy in Paris under Benjamin
Constant and Julien Lefebvre. On his re-
turn he did illustrations for the Youth's
Companion and Harper's then turned to
water colors and finally to oils. He was
a member of the Boston Arts Club and
the Salmagundi Club.

William R. O'Donovan

William Rudolph O'Donovan, sculptor,
died April 20 at Flower Hospital, N. Y. He
was born in Preston County, Va., in 1844, and
enlisted in the Confederate Army in 1861,
serving with the Staunton Artillery until the
surrender at Appomattox. In 1893 he mar-
ried Miss Mary Corcoran, of New York,
having established his studio here. He was
one of the four founders of the Tile Club
and held memberships in many clubs and
associations, including the Society of Amer-
ican Sculptors and the Architectural
League.

For fifty years he had a studio in N. Y.
and executed many portrait busts and bas-
reliefs. His portrait of William Page was
presented to the National Academy and
among his other works are busts of Arthur
Quartley, R. Swain Gifford, Winslow Homer,
Thomas Elkins, Edmund Clarence Stedman,
Walt Whitman and Gen. Joseph Wheeler.
He gave his attention to painting for ten
years, and then returning to sculpture, ex-
ecuted busts of Gens. Daniel E. Sickles and
James Grant Wilson, and statues of Wash-
ington for Caracas, Venezuela, and for the
monument commemorating the peace at
Newburgh and for the Trenton battle monu-
ment. He also executed statues of Lincoln
and Grant for the Soldiers and Sailors arch
in Prospect Park, Brooklyn, and numerous
other statues for soldier monuments.

Frank S. Daggett

Frank S. Daggett, director of the Mu-
seum of History, Science and Art of Ex-
position Park, Los Angeles, died at Red-
lands Apr. 5 last.

He was 60 years old and a native of Nor-
walk, O., went to Los Angeles in 1911 to
make his home, and under his direction the
bulk of the prehistoric mammals of La Brea
tar pits near this city have been unearthed
and established in the collection at Ex-
position Park. Mr. Daggett was the first and
only director of the Exposition Park Mu-
seum. He received the degree of doctor of
science from Occidental College.

Briton Riviere

Briton Riviere, the artist, whose eightieth
birthday would have been celebrated next
August, died in London, April 20. Early
in life he became a painter of general sub-
jects, but in the late '60s turned to animal
painting and beginning with the "Sleeping
Deerhound" produced a series of such sub-
jects which won him wide recognition. He
was a constant exhibitor at the Royal
Academy.

The N. Y. Tribune says that Briton
Riviere "was the Prince of English animal
painters." He was educated at Cheltenham,
where his father, later an art teacher at
Oxford, was drawing master. The artist
was graduated at Oxford. When only 11 he
had two pictures shown at the British In-
stitution, and at 17 he exhibited three works
at the Royal Academy. After this he fol-
lowed the pre-Raphaelites, but in 1865 re-
turned to his original method, and became
an annual exhibitor at the Royal Academy.
He did much illustrating for English and
American books and for "Punch." He was
elected an A. R. A. in 1878, and an R. A.
in 1881 and was made a D. C. L. by Oxford
in 1891. He married a sister of the poet
Sidney Dobell in 1867, and one of his seven
children is Claude Riviere, an eminent Lon-
don physician, and another, Hugh Goldwin
Riviere, the English portrait painter. Most
of the artist's works are familiar through
reproductions everywhere. The most fam-
ous is the well known "Daniel in the Lion's
Den."

COLUMBUS

The Columbus Gallery of Fine Arts has
opened with an exhibition of 42 canvases
from the Babcock Galleries, N. Y. The old
Sessions homestead has been redecorated by
the Miller-Kelton Studios and the high ceil-
ings, fine mantels and mouldings make an
interesting setting for pictures. The group
of American pictures are hung both on the
first and second floors, making altogether
a good showing. An exhibition of works
by Henry S. Eddy will follow the Babcock
group.